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it is in reality a continuation of the earlier history.

The new-old theme of the Gothic is presented here in a manner both scholarly and engaging, for Sir Thomas treats it from an essentially personal yet broad viewpoint. At no time does he forget the relation of the art to man, but the record he gives us is that of the expert to whom technicalities and details are as the foundation of fact. It is a first-hand knowledge acquired through intimacy with not only the buildings themselves, but the foremost authorities which the writer places in the hands of his readers.

His object, he says, has not been to write a guide-book or to give an exhaustive catalogue of examples, but to describe a number of architectural works and to give a rational view of the style as a whole. In short, to supply the reader with a skeleton scheme which if properly understood may be filled up from his own observation. For this reason he has chosen for description such buildings or parts of buildings as are typical of the history and development of the art, and has described them only so far as was necessary to illustrate the subject matter. Furthermore he has confined the examples almost entirely to buildings that he himself has studied. The text is illuminated by numerous illustrations, some full and some double page, which for the most part are original sketches made purposely for illustration by the author and others. These drawings and notes are the result of fifty years' study and investigation, but before the present work was written many of the buildings were revisited and examined anew.

**IMPRESSIONS OF THE ART AT THE PANAMA-PACIFIC EXPOSITION.** BY CHRISTIAN BRINTON. John Lane Company, Publishers, New York. Price \$3.00 net.

Whether one had the good fortune to visit the Panama-Pacific Exposition, or not, this book will be a welcome addition to the library, a record of a great achievement in the field of art and a most interesting and engaging account of the contemporary art of the several countries represented in the great exhibition occupying the Palace of Fine Arts.

The book opens with introductory

chapters on the modern field in contemporary painting which is followed by chapters on the outward aspect of the expositions at San Diego and San Francisco. There is a chapter on American sculpture and painting and two on paintings by foreign artists. The illustrations are numerous and fine so that the book makes as a whole a delightful souvenir or record.

## NEWS ITEMS

A replica of the equestrian statue of Bartolommeo Colleoni by Verrocchio, is to be erected on a public site in Newark, N. J., in commemoration of the two hundred and fiftieth anniversary of the city's founding. The reproduction will be cast in bronze, and as it has been impossible to secure a cast in Europe, owing to the war, the mold was taken from the cast in the Art Institute of Chicago.

Another famous masterpiece of painting, the so-called "Pas de Calais," by the English landscape painter, J. M. W. Turner, has been placed on exhibition at the Fogg Museum, Harvard University, as an anonymous loan. It is a large picture representing a wide expanse of sea with a boat ferrying passengers to a packet with sails spread, while the pier and city of Calais are seen in the extreme distance. This picture was exhibited at the Royal Academy in 1827.

The Montclair Art Museum held during March a loan exhibition of paintings by Frederick Ballard Williams, N.A., and of Chinese ceramics from the J. W. Hart collection. Mr. Williams exhibited twenty-four of his pictures, the largest collection of the artist's work ever shown at one time. Both his landscapes and figure paintings showed strong individuality and distinct decorative quality.

Childe Hassam's painting entitled "The Yachts: Gloucester Harbor," has been recently purchased by the San Francisco Society of Artists to mark the amalgamation of that society with the San Francisco Art Association. This painting was shown in a special group of Mr. Hassam's pictures at the Panama-Pacific Exposition.